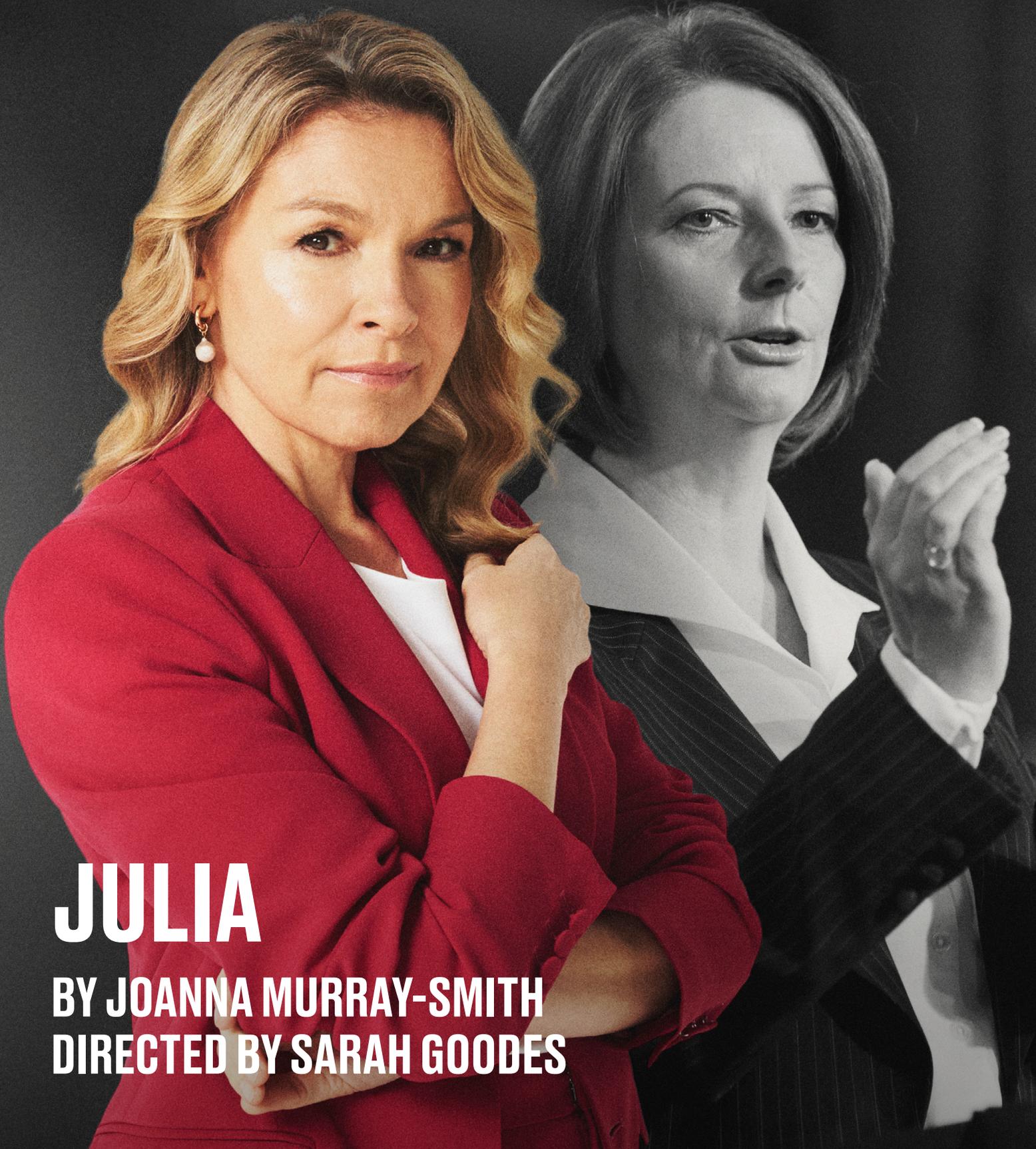


**SYDNEY
THEATRE
CO
EDUCATION**

ON CUE



JULIA

**BY JOANNA MURRAY-SMITH
DIRECTED BY SARAH GOODES**

TABLE OF CONTENTS

About <i>On Cue</i> and STC	3
Curriculum Connections	4
Cast and Creatives	5
Director's Note: Sarah Goodes	6
From the Playwright: Joanna Murray-Smith	8
Synopsis	10
Character Analysis	11
Form, Style and Convention	12
Pre Teaching Julia	13
Themes and Ideas	17
Elements of Production	26
Bibliography	27

Cover: Justine Clarke. Photo: Rene Vaile; Samuel Cooper, National Library of Australia, nla.obj-132074387.

Compiled by Kelly Young

The activities and resources contained in this document are designed for educators as the starting point for developing more comprehensive lessons for this production. Kelly is the Education Manager for the Sydney Theatre Company. You can contact Kelly on kyoung@sydneytheatre.com.au

© Copyright protects this Education Resource.

Except for purposes permitted by the Copyright Act, reproduction by whatever means in prohibited. However, limited photocopying for classroom use only is permitted by educational institutions.

ABOUT *ON CUE* & STC

ABOUT *ON CUE*

STC Ed has a suite of resources located on our website to enrich and strengthen teaching and learning surrounding the plays in the STC season.

Each school show will be accompanied by an *On Cue* e-publication which will feature essential information for teachers and students, such as curriculum links, information about the playwright, synopsis, character analysis, thematic analysis and suggested learning experiences.

For more in-depth digital resources surrounding productions, please visit the STC Ed page on our website: sydneytheatre.com.au/education

Such resources include:

- Director documentaries
- Design sketchbooks

STC acknowledges the Gadigal people of the Eora nation who are the traditional custodians of the land on which the Company gathers. We pay our respects to Elders past and present, and we extend that respect to all Aboriginal and Torres Strait Islander peoples with whom we work and with whom we share stories.

ABOUT SYDNEY THEATRE COMPANY

In 1980, STC's first Artistic Director Richard Wherrett defined STC's mission as to provide "first class theatrical entertainment for the people of Sydney – theatre that is grand, vulgar, intelligent, challenging and fun."

Just over 40 years later, that ethos still rings true.

STC offers a diverse program of distinctive theatre of vision and scale at its harbourside home venue, The Wharf; Roslyn Packer Theatre at Walsh Bay; and Sydney Opera House, as a resident theatre company.

STC has a proud heritage as a creative hub and incubator for Australian theatre and theatre-makers, developing and producing eclectic Australian works, interpretations of classic repertoire and great international writing. STC strives to create theatre experiences that reflect Sydney's distinctive personality and engage audiences.

Strongly committed to engagement in the community, STC's Education and Communities programs aim to inspire theatre appreciation and participation not only in theatres but also in schools, community halls; wherever people get together. STC offers an innovative School Drama™ program; partners with groups in metropolitan Sydney. Through these partnerships and initiatives, STC plays a part in ensuring a creative, forward-thinking and sociable future by engaging with young people, students and teachers.

The theatre careers of many of Australia's internationally renowned artists have been launched and fostered at STC, including Mel Gibson, Judy Davis, Hugo Weaving, Toni Collette, Rose Byrne, Benedict Andrews and Cate Blanchett.

STC often collaborates with international artists and companies and, in recent years, the Company's international profile has grown significantly with productions touring extensively to great acclaim.

STC is assisted by the Australian Government through the Australia Council for the Arts, its principal arts investment, development and advisory body; and by the New South Wales Government through Create NSW.

sydneytheatre.com.au

CURRICULUM CONNECTIONS



Justine Clarke. Photo: Prudence Upton

SUITABLE FOR

Students in Years 10 – 12

CURRICULUM LINKS

NSW Drama Syllabus Drama Stage 5 and 6

- Stage 5 Dramatic Forms and Performance Styles: Scripted Drama
- Stage 6 Monologues
- Stage 6 The Voices of Women in Theatre (Joanna Murray-Smith)

NSW History Syllabus History Stage 5

- Stage 5 Modern World and Australia
- Overview, Depth Study 4 or 6

NSW Drama Syllabus Themes and Ideas

- Gender and Politics
- Power
- Australian Politics

BSSS Drama A-T-M & Studies of Drama A-T-M Units

- Communicating Meaning in Drama
- Independent Study

CAST & CREATIVES

JULIA

BY JOANNA MURRAY-SMITH

YOUNG WOMAN

JESSICA BENTLEY

JULIA

JUSTINE CLARKE

DIRECTOR

SARAH GOODES

DESIGNER

RENÉE MULDER

LIGHTING DESIGNER

ALEXANDER BERLAGE

COMPOSER & SOUND

DESIGNER

STEVE FRANCIS

VIDEO DESIGNER

SUSIE HENDERSON

ASSISTANT DIRECTOR

CHARLEY SANDERS

VOICE COACH

JENNIFER WHITE

PRODUCTION MANAGER

RYAN GARREFFA

STAGE MANAGER

STEPHANIE STORR

ROXZAN BOWES

REHEARSAL STAGE MANAGER

SEAN PROUDE

ASSISTANT STAGE MANAGER

SYBILLA WAJON

COSTUME COORDINATOR

SCOTT FISHER

HAIR, WIG AND MAKE-UP

SUPERVISOR

LAUREN A. PROIETTI

BACKSTAGE WARDROBE SUPERVISOR

STEPHANY ELAND

WIG STYLIST

PETRIE PORTER

LIGHTING SUPERVISOR

ALEX MAIR

SOUND SUPERVISOR

LUKE DAVIS

SOUND OPERATOR

AL BREMNER

VIDEO SUPERVISOR

PETER HUNT

SET BUILDER

JOE GLEESON

STAGING SUPERVISOR

ZACHARY WHITE

REHEARSAL PHOTOGRAPHY

PRUDENCE UPTON

1 HOUR 40 MINS, NO INTERVAL

THIS PRODUCTION OPENED AT THE PLAYHOUSE, CANBERRA THEATRE CENTRE ON 21 MARCH 2023

This play is a fictional imagining by the playwright, of true events in the life of Julia Gillard. It combines references to true events, extracts from published works, interviews, fictitious commentary and opinions which the Playwright and the Producers believe to be honestly held. Ms Gillard has not endorsed or read, nor had any artistic input into the production of, this play.

DIRECTOR'S NOTE: SARAH GOODES

"Facts have their importance – but that is where the biography comes to grief. The biographer cannot extract the atom. He gives us the husk."

- Virginia Woolf

As Joanna Murray-Smith observes in her notes, there is very little to be found in all the records and biographies of Julia Gillard's inner life. So all we can do in this production is attempt to capture the essence of her, the atom. And what better place to crack open these husks and fill them with our imaginations than the theatre – the home for imagination.

This is the third time I have directed a new play by Joanna Murray-Smith – the last one at STC was the world premiere of *Switzerland*, back in 2014. When Kip [Williams] called to propose this project, I didn't think twice. New work is not for the faint-hearted. As someone once observed when you mount a classic, all you have to do is move the furniture in and spend rehearsals deciding where everything should go but with new work you have to build the house first. However difficult this process is, it is also thrilling and exciting with



Julia prop. Photo: Prudence Upton

a writer like Jo who is incredibly responsive to rehearsal rooms and the offers and shifts they can throw up.

Julia was ridiculed and imitated for her entire political term, so my first instinct with the piece was that I wasn't interested in exploring a typical impersonation. Instead, I was interested in playing with form. For many years I have watched Justine Clarke work on the stage and dreamed of working with her. Justine dives deep, bringing truth and heart to all her work. She is like a cormorant bird – she can fly high but she can also dive deep for the fish! We were all delighted when she accepted the challenge.

My early conversations with Justine circled around the generational intersection that Julia's speech activated. Justine and I spoke a lot about how, as women of a certain age, we felt slightly guilty for not having spoken up more when Julia was being treated as she was during her term as PM. It felt right to not meet Julia fully-formed, that we meet Justine as the narrator (an actor embodying every woman) who slowly embodies the imagined version of Julia and finally transforms into her entirely. We wanted to amplify the universal in the piece: – what it means to look back on a life and examine your choices and the times in which you were born and the tide that carries you through. Justine also spoke of how she imagined mothers and daughters might come to the show and that the conversation between generations that it might ignite.

I started to think of the waves of feminism and why they are called waves and why they occur in waves. One generation ploughs the soil and then next reaps the seeds. I had a strong sense of a younger woman waiting silently, willing and waiting for Julia to make a stand – to make the speech that (it could be argued) opened the gates for the movement that followed. Julia's 'misogyny speech' is a brilliant example of the power of words – to open doors for us as individuals as well as collectives is endlessly fascinating – how social movements, like schools of fish, can take form and suddenly change direction as one organism.

"Societies are shaped not by what is happening on the surface but by the great tidal movements underneath."
- *The Making of Julia Gillard* by Jacqueline Kent

So the decision to include Jessica Bentley in the production as a fluid presence on stage – at times the younger Julia, at

DIRECTOR'S NOTE: SARAH GOODES (cont.)

times her conscience, at times the future generations – was made. The witness and watcher – our younger selves – what we sacrifice on our way through life pursuing our dreams or fighting our fights – who we become in the process and what we leave behind.

Designer Renée Mulder and Composer & Sound Designer Steve Francis and I first worked together back in 2011 on Hilary Bell's play *The Splinter*. We have since worked on many projects. Both are incredible artists and theatre makers and together with the extraordinarily talented Alexander Berlage as Lighting Designer and Susie Henderson as Video Designer, along with Charley Sanders as the Assistant Director and the brilliant Jennifer White as Voice Coach, this has been collaborative theatre at its most exhilarating.

Renée and I used, as a springboard, the work of female video artists Pipilotti Rist and Angelica Mesiti and photographer Alex Prager. Susie Henderson pointed us towards Mesiti's work whose piece *Assembly* was presented as part of the

Venice Biennale. Her work really struck a chord for us about how we wanted to approach this piece – the power of space, voice, and youth.

Steve Francis and his composition is the texture we needed – we talked a lot about soil, growth, the earth, light, and transformation – how even moments and events can transform in the hands of the next generation and listened a lot to Carolyn Shaw's album *Let the Soil Play its Simple Part*.

A huge thank you to Dr Rebecca Sheehan, Ruth Little, Alice Osbourne, and the Stage Management and Production team at STC, and to STC and Canberra Theatre Centre for inviting us all to work on this new Australian work.



Sarah Goodes and Justine Clarke. Photo: Prudence Upton

FROM THE PLAYWRIGHT: JOANNA MURRAY-SMITH

WHAT INITIALLY INSPIRED YOU TO TELL THE STORY OF JULIA?

Kip Williams, the Artistic Director of STC, suggested the topic of Julia Gillard, but I wasn't keen. I'm not a big Australian politics follower and I felt that her story had already been told, by herself and others. But I promised I'd go and think about it and read everything I could lay my hands on. I began to realise that while her factual story is on the public record, and a great deal of political commentary, nothing explored her inner life. Some public figures give away a bit more about themselves through their temper or emotions but not Julia Gillard. Even her well written memoir is very opaque when it comes to her feelings. She has a ferocious intelligence but no instinct for self analysis, other than in political scenarios. I started to develop an appetite to know how she felt as she was almost crucified by the opposition and the media throughout her leadership. What gave her the stamina to survive? What kind of moral dilemmas did

she face as she negotiated the path to power? That kind of hypothetical thinking... wondering without knowing... is perfectly suited to theatre. Once I realised that there was room for my imagination, I felt excited. I could create my own Julia. The one I think she is or want her to be.... All of it. She is a creature of my imagination within the outline of her factual life story.

My way into Julia Gillard was within the context of the famous 'misogyny speech', the viral explosion of which I witnessed and remains indelible. The power of her rhetoric, the improvisation of the words, the strength of her tone and manner, the calm at the centre of the storm – all of it was an incredible piece of theatre quite apart from the shift in attitudes it ushered in. And of course I was also drawn to it because it showed a different version of the female politician who barely ever referenced being female. She never "outed" or publicly confronted what she was dealing with, believing (rightly) she'd be accused of "playing the gender card". And then suddenly – KAPOW. She was right there and in full voice saying "Enough"!

CAN YOU TELL US ABOUT THE PLAY'S EXPLORATION OF JULIA GILLARD'S CHILDHOOD? WHY WAS THIS IMPORTANT IN YOUR STORY TELLING?

I believe everything significant in your life has its beginnings in childhood. Your passions, preoccupations, vulnerabilities, relationships... the source of all of it is childhood. As you get older, it becomes easier to trace how your history predestined you even while you thought you were in control and making decisions. Of course, it's possible to undo the past within us, but it's hard. It took me a long time to realise that the preoccupations of my plays recur because they are welded into my subconscious and were established by the time I was ten or so, conjured somehow from childhood.

Usually with invented characters, you don't spend much time ruminating on what their life was like prior to the start of your play (or post the end)! With a real woman as your character, it's inevitably different. You owe it to your writing, to her and to the audience to be forensic in your thought processes and research, even if the result of what you write is inevitably a fiction. The play is my attempt to know her better and I felt instinctively that the way into her feelings was to look back at her early life.



Justine Clarke, Joanna Murray-Smith and Sarah Goodes.
Photo: Prudence Upton

FROM THE PLAYWRIGHT: JOANNA MURRAY-SMITH (cont.)

THE CHARACTER OF JULIA GILLARD IN YOUR WORK IS CONFIDENT, AMBITIOUS, LIKEABLE, INTELLIGENT AND COMPASSIONATE. CAN YOU TELL US YOUR THOUGHTS ABOUT THE IMPACT OF GENDERED CONSTRUCTIONS OF POWER ON THE WAY THAT AUSTRALIANS THOUGHT THEY KNEW JULIA GILLARD?

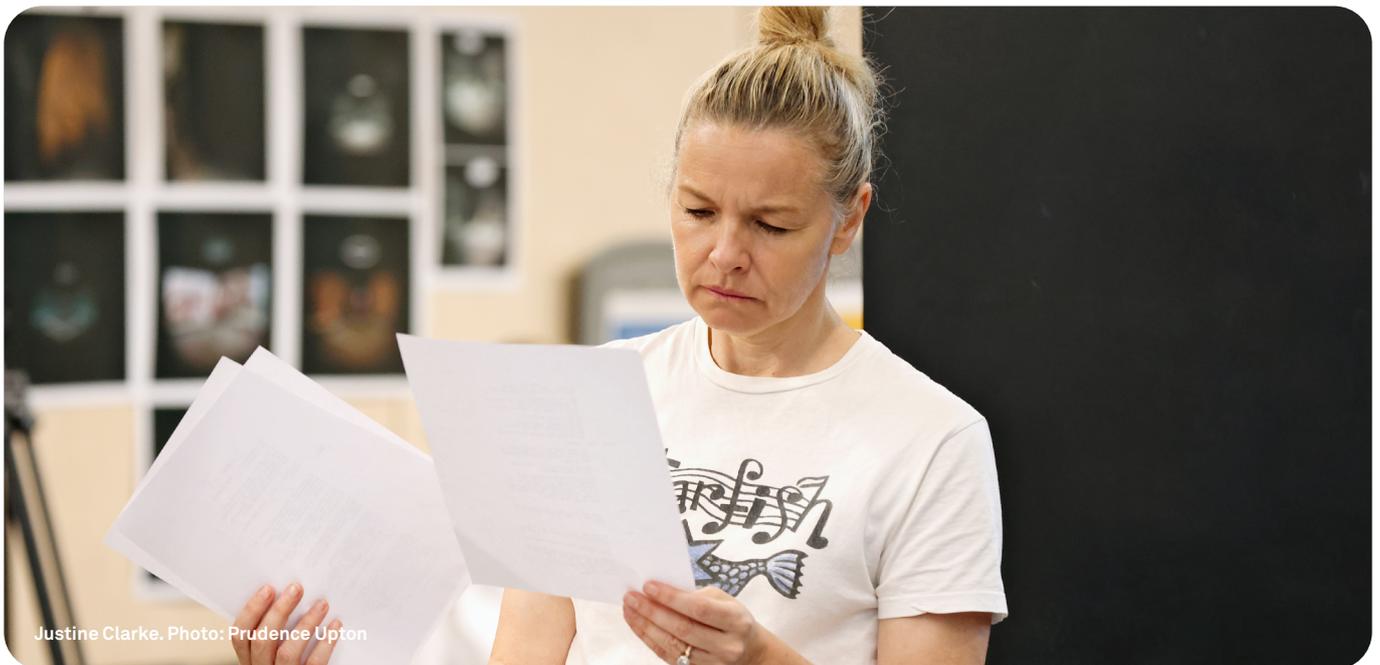
If you're asking me how she fared as a result of attitudes to women in our country at that time, especially leading women, I think she was crucified. The opposition and the right wing press effectively tried to destroy her. Whether or not you liked her politics, the way she was treated as prime minister tells us an enormous amount about the insidious misogyny running rampant through our culture, its cowardice, callousness and crudity .

Enough time has passed now, and most importantly, we have experienced the MeToo movement and as a result, I think we can say that her period of leadership reflected a level of misogyny that would no longer be publicly acceptable. I remain astonished that she's an enormously productive, cheerful person, deeply engaged with the world, having gone through so much vitriol and injustice. She managed to keep her eye on the ball of her idealism and stay standing to do good things post politics. She would have been forgiven for turning into a cynic and a recluse – but as a result of her

toughness, her pragmatism, and probably her ego, she has survived and thrived.

WHAT DO YOU THINK THE GILLARD PRIME MINISTERSHIP SAYS ABOUT AUSTRALIA – BOTH THEN AND NOW?

Essentially, she was the transition point between one Australia and another one. She fought the fight for the next female leader. She endured the blows and her period of office provided a deeply disturbing mirror to the Australia that was. A lot has changed, at least in public discourse. We are highly sensitised to sexism now and younger men and women don't want that kind of culture. They're better educated in tolerance and inclusion than previous generations. But whether or not more of those young women will enter politics is hard to judge. Julia Gillard's experience is now well-documented and they may still be gun-shy – believing, perhaps rightly, that while things are better they are not best. The sexual assault and harassment stories coming out of Canberra would make any woman wary. In the daylight, so to speak, people behave much better than in 2012. But in the dark, in private spaces and shadowy corridors there is probably still a lot of intimidation of and condescension towards women, particularly young ones.



Justine Clarke. Photo: Prudence Upton

SYNOPSIS

On 9 October 2012, Australia's first and, so far, only female prime minister, Julia Gillard, took to the podium during question time to respond to a motion proposed by the then-leader of the opposition, Tony Abbott. The motion accused Gillard of sexism and called her leadership into question.

In the months leading up to this moment, Gillard had repeatedly been criticised in the media and by politicians from across the Australian political spectrum for her unmarried status, her appearance, her decision not to have children and for her general demeanour which many commentators considered to be categorically unfeminine.

Inspired by the hypocrisy that she perceived to be motivating this accusation of sexism, Gillard delivered a now historic

speech that became an instant viral sensation around the world and cemented her position as one of Australia's most impactful and memorable political figures.

This play is an imaginative deep dive into the psychology of that speech and the woman who made it. It is an attempt to trace the influences and hidden histories that all came to head on that day in 2012, and an electrifying study of the power of words and the machinations of democracy as they function in the twenty-first century.



Jessica Bentley and Justine Clarke. Photo: Prudence Upton

CHARACTER ANALYSIS

JULIA

The character of Julia is not an autobiographical construction by the playwright. Rather, the character is an imagined exploration of what might have occurred for a woman who finds herself as the first female prime minister of Australia. Gillard's childhood in Wales to her early adulthood in Australia is imagined through leaps in the linearity of the narrative. Julia emerges as a feisty, intelligent and ambitious free thinker, developing into adulthood in an historical period in which progressive social movements, such as feminism allow, for the first time, young women to act freely to pursue their dreams. Gillard's home environment was also very supportive of her talent and drive, and inculcated within her the class consciousness that drove Julia toward the Australian Labor Party (ALP). Gillard's parents, John and Moira, are created by Murray-Smith as being devoted to their children, having moved from Wales to South Australia to ensure a healthier lifestyle for their daughters.

Julia Gillard's statement at the time of John Gillard's death is as follows;

"He taught me to be passionate about fairness. He taught me to believe in Labor and in trade unionism. But, above all, he taught me to love learning and to understand its power to change lives. He always regretted his family background meant he had not proceeded on to higher education as a young man. He was determined that I had the opportunities he was denied. I will miss him for the rest of my life."

- Julia Gillard 9 September 2012

Murray-Smith imagines Julia's early adulthood as being joyous and purposeful;

I'm lifting my placard above the throng of protestors marching outside parliament, and I'm with them, I'm there, in a collective glow, I'm young and thin and chanting "Wadda we want?"

I can do anything. I can run the Australian Union of Students. I can make deadlines, lobby, seduce, collaborate, manage a budget and excel at logistics. I can galvanise those with barely a heartbeat. I can fight, I can recruit, I can imagine. I can work in corporate law and talk the talk and command the room and make money. I can win a place in the House of Representatives. I can give a Maiden Speech to

Parliament. I'm here for something. I'm alive to something. I'm destined for something...

Bigger.

- Julia pg. 7 – 8

The narrative is set in 2012, at which time Julia has been prime minister for two years. The leap from deputy prime minister to prime minister is one of complexity, in which Julia's trade mark confidence and calm is challenged by the constancy of the demands of the role, the viciousness of the media and the unexpected reveal of the intertwined narratives of gender and national identity.

YOUNG WOMAN

The inclusion of the 'Young Woman' is both a reflection of Gillard's inner world and an archetype that connects Australian women to the individual experiences of Australia's first prime minister.



Justine Clarke. Photo: Prudence Upton

FORM, STYLE & CONVENTIONS

Playwright Joanna Murray-Smith has chosen to fuse a number of theatrical styles to create both the interior and exterior world of an imagined Julia Gillard.

FORM

The narrative of *Julia* is circular and non-linear. The production begins as the 'misogyny speech' is about to be delivered in the House of Representatives and moves back and forward throughout the life of the character. *Julia's* narrative concludes with the 'misogyny speech'.

STYLE

Realism

Realism aims to recreate the experience of real life on the stage using all available theatrical elements, including acting, the Elements of Production and the narrative. The ultimate aim of Realism is to create an empathetic, emotional response in the audience as they follow the journey of the character through to a resolution.

Monologue

A monologue is a performance by one actor. It can be the performance of a long piece of dialogue within a play. Or, it can be a production that contains only one actor. *Julia* is a performance by two actors, one of whom plays the character of Julia and the other the 'Young Woman'.

Ancient Greek Theatre: Tragedy

A form and style of theatre emerging in Ancient Greece, this style of theatre was performed outside in amphitheatres. Ancient Greek Theatre was broadly divided into Tragedy and Comedy (and Tragi/Comedy). Tragedies examined the important political and social issues of the day and the productions were usually a metaphor for current issues in Greek society that required consideration. The protagonist in Greek Tragedy was usually destroyed by his (usually a man's) desire to challenge the natural order of the gods. This was called 'hubris'. Ancient Greek Theatre also featured a Chorus which was a group of actors that voiced the concerns of society in their interactions with the protagonist.

Expressionism

A theatrical style that emerged in the early twentieth century as a challenge to Realism and the emergence of mass production. Expressionist theatre makers wanted to

challenge the idea of an objective outer reality that could be portrayed for the audience. Instead, Expressionists wanted to explore the inner world of human thoughts and feelings. As a result, Expressionism tends to be illogical, distorted in perspective, non-linear and highly metaphorical in its exploration of the human psyche.

Political Theatre (Brecht)

A style of theatre developed by Bertholt Brecht in the early 20th century as a reaction to Realism, Political Theatre sought to encourage critical thinking in the audience. As a Marxist, Brecht wanted his audience to understand the inequity in the workings of capitalism and provide them with the tools to analyse and respond to it. Brecht did this by disrupting the conventions of Realism in order to remind the audience that what they were watching was, in fact, a play. Rather than attaching emotionally to the work, Brecht sought to create distance from the action through the use of direct address of the audience, the use of a narrator, the creation of roles rather than characters and an episodic narrative, all seen in *Julia* to encourage critical reflection on the issues and concerns of the production.

Shakespearean (Elizabethan) Theatre

Shakespearean (Elizabethan) Theatre, is a heightened version of human experience, created by the technological constraints of the Elizabethan period and the conventions of dialogue in which poetry, seen as an elevated form of communication, was blended with prose, replicating social and cultural beliefs about status and how it was communicated.

Acting in this style is exaggerated, in order to communicate the narrative to large outdoor audiences and to create a intense emotional experience. This means that the acting, elements of production and narrative are 'larger than life' so that the emotions generated in the audience are felt more keenly, particularly in the absence of elaborate sets, costume, lighting and sound. The audience was required to imagine the world being created by the production through the language written by the playwright.

PRE-TEACHING: AUSTRALIAN POLITICAL CONTEXT

A. KEY TERMS IN AUSTRALIAN POLITICS

The Westminster System

Named after the geographical area in London in which the UK Parliament is located, this system divides government power into three areas. These three areas are the Parliament, the Executive and the Judiciary. The Parliament is responsible for making laws. The Executive (also called the Government) is responsible for administering the law and delivering government services. The Judiciary is composed of the Courts, who decide how the law will be applied.

Federation

The agreement between six Australian States (New South Wales), Victoria, South Australia, Tasmania, Queensland and Western Australia) to amalgamate into the Commonwealth of Australia. The Australian Federal Government was established in 1901 and represents the Australian people as a nation. Its Parliament is in Canberra.

Parliament

From the French word 'parole', meaning to talk, the Parliament is the meeting place for government. The Commonwealth Government and each Australian State and Territory Government of Australia has its own Parliament. The Federal Parliament has four main functions:

- Making and changing federal laws
- Representing the people of Australia
- Providing a place where the government is formed
- Keeping a check on the work of the government

Additional information can be found at [About Parliament – Parliament of Australia](#)

Houses of Parliament

Parliament is divided into two meeting places, called Houses. The House of Representatives (Lower House) is made up of elected representatives. The party or parties

that hold the majority of seats in this House become the Government. The Senate (Upper House) made up of representatives from states and territories, is the place where the laws, made by the House of Representatives, are scrutinised and eventually passed. They go to the Governor General to be signed into law.

Two-Party System

A system of government where two major parties dominate parliament because they receive the majority of the votes in an election. The party that has the most seats (majority) in the House of Representatives forms the Government. The other party then becomes the Opposition. Australia is often characterised as a Two-Party System. In practice, this is not the case, because there are three major parties in the House of Representatives – the Australian Labour Party and the Liberal Party of Australia who work with its partner, the National Party of Australia. This is also called the Coalition.

Hung Parliament

A situation in which neither major party has a majority of seats and cannot form a majority government.

Governor General

Represents the British monarch in Australia. In practice, the Governor General is the Head of State.

The Floor of the Chamber

The place within the relevant house of parliament where elective representatives speak and debate.

The Speaker of the House

The principal office holder in the House of Representatives. They are elected by Members of Parliament (MPs). Their role is to ensure that the Parliament procedures are carried out properly and that MPs follow the rules.

PRE-TEACHING: AUSTRALIAN POLITICAL CONTEXT (cont.)

The Clerk of the House

Sits at the Speaker's right hand side at the head of The Table of the House. Their role is to announce each item of business to be discussed in Parliament, record and certify decisions made, and provide advice about the procedures of Parliament. When the House of Representatives is voting on a matter, the Clerk of the House is the person responsible for ringing the bell that reminds all Members of Parliament that they must rush to the House to vote.

Question Time

A dedicated block of time used for scrutinising the workings of the government. This is the period of time where questions can be asked without notice.

Hansard

The official record of what is said, and by whom, in parliament.

B. KEY TERMS IN JULIA

Feminism

A social, cultural and political movement that advocates for women's rights based on equality of the sexes. Categories of feminism include: liberal feminism, radical/cultural feminism and materialist feminism. Each category offers a critical view of human society but they differ in their analysis of the cause of inequality and their solutions for change.

Sexism

Prejudice or discrimination based on sex or gender. It is based on the belief that men have superior qualities to women. The result is to exclude women from participating fully in society and realising their full potential. Ryan and Zehnter (2022) have identified different forms of sexism. These include;

- i. **Traditional Sexism:** Often blatant. Based on the idea that women are inferior to men and these

'deficits' are used to justify excluding women from participating in the public sphere.

"I was also very offendedwhen.... the Leader of the Opposition said 'What the housewives of Australia need to understand as they do the ironing.'"
- Prime Minister Julia Gillard (2012)

- ii. **Subtle Traditional Sexism:** Based on the same ideas as traditional sexism, this type of sexism is subtle. Rather than being honest about sexist views, this type of sexism hides from the wider public shift in perception away from more conservative views about women and their abilities. This type of sexism often uses the "who will care for the children" argument to quietly reinforce gender norms.
- iii. **Benevolent Sexism:** The opposite to hostile sexism, this type of sexism rewards and protects women who live within more traditional constructions of gender roles. This type of sexism glorifies motherhood, caring, passivity and compliance.

"(She's).... a loyal girl....."

- Prime Minister Tony Abbott about Julie Bishop, the Deputy Prime Minister (2009)

- iv. **Hostile Sexism:** Often abusive and directed toward non-traditional and feminist women, including women who have power that traditionally might have been held by men.

'Ditch the witch'

'...a man's bitch'

Signs outside of Parliament House (2012)

- v. **Modern Sexism:** A form of sexism that reinforces traditional ideas about women by suggesting that sexism is no longer a problem.
- vi. **Belief in Sexism Shift:** A contemporary development that argues that sexism is now directed toward men and not women. Relies on ideas of male victimhood in the face of a system that has swung too far toward women.

PRE-TEACHING: AUSTRALIAN POLITICAL CONTEXT (cont.)

Misogyny

Traditional definitions of misogyny suggest that misogyny is the individual hatred of women. Philosopher Kate Mann (2018), in her book *Down Girl: The Logic of Misogyny*, argues that misogyny is a societal tool with which women can be shamed, disciplined and punished for venturing into segments of society that are typically viewed as being in a male domain. In other words, misogyny ensures that sexism and sexist behaviour is able to be maintained.

Ten Pound Pom

A colloquial term for British people who emigrated to Australia in the post World War II era. The Australian Federal Government assisted with the cost of travel to Australia to meet the need for workers. The cost of processing immigration papers upon arrival into Australia was 10 pounds.

Kevin 07

The election slogan developed by the Australian Labor Party for the 2007 Federal Election. Led by Kevin Rudd, the Labor Party played on the assonance of Rudd's first name and the year of the election.

Union

A union is a group of working people who gather together to improve their working conditions, with a particular focus on remuneration, working conditions, leave and entitlements.

The Gender Card

A derogatory term for women who call attention to their experience of sexism and misogyny. This term is often used by conservatives who dislike this kind of behaviour being made explicit by women. "Playing the gender card" serves to silence women by invalidating women's experiences, characterises them as whingers, or is a gateway to further abusive treatment.

Gender Wars

A metaphor used by the media and other political actors to describe a series of actions that suggest a battle between heterosexual men and women, in which both sides attack the other. The reality of the metaphor is that the cultural values that it communicates are generated from a place of sexism in which women are positioned as "victims" or, when speaking about poor behaviour exhibited by men, are unreasonably aggressive.

Shock Jock

A "shock jock" is a colloquial term that refers to a radio announcer that uses titillating and provocative language to gain attention and improve their ratings. Alan Jones, Ray Hadley and Kyle Sandilands are examples of this type of person. The Gillard years were notable for the misogynistic discourse that Alan Jones, in particular, unleashed on Julia Gillard when she became prime minister.

C. RUDD, GILLARD AND THE ALP

The Australian Labor Party (ALP) is one of the major parties that represent Australians in Federal, State and Territory Parliaments. The ALP emerged from the union movement and is traditionally focused on the betterment of the working class. In the quest for better pay and working conditions, unionists in various states ran for political office prior to Federation in 1901. After Federation, they joined together to form the ALP. It has branches in each State and Territory. In 2007, the ALP were elected to govern under the leadership of Kevin Rudd. In 2012, Julia Gillard challenged the leadership of the ALP, citing Rudd's leadership style as the reason for the challenge.

CLASSROOM ACTIVITIES

1. Read the extract from Murray-Smith's *Julia*. Working in groups, divide the extract into manageable sections and allocate to each group to research the historical, social and cultural references in the script. Each group creates a 30 second performance that captures the spirit of the period, using the references and any other relevant cultural artefacts, including music.

The 1980s. Everything is big. Hair is happening. In the US, Geraldine Ferraro becomes the first woman to be nominated as vice president by a major party. The first PCs bring the future into our homes. For the first time our countrymen reach the top of Everest. Ambition is more than acceptable, it's admirable. Trump's "The Art of the Deal" hits the bestseller list, along with "The G Spot". Pat Cash and Evonne Goolagong win Wimbledon. Kylie and Danni cover Annie Lennox's "Sisters are Doing it for Themselves" on Young Talent Time. Kay Cottee becomes the first woman sailor to solo circumnavigate the world non-stop, MTV rises up and the Berlin Wall comes down. Fashion is never ever going to be as good again. Feminism enters the 80s a rebel – giving the finger to the mainstream establishment – and finishes

the decade firmly established as a guiding light to a better world. And what's hotter than a smart good looking redhead? A smart good looking redhead who wants things for herself.

I want to change the world. I really do. But I am also just...hot.

*We're alive with the thrill of battle. We're driving around in old Chryslers, buying our clothes at Disposal Stores: an army of camouflaged twenty-somethings who know, deep in their strong bones, that rage is sexy. It's charged. No tertiary fees! No multinationals! No uranium! No damming the Franklin River! And a big fucking YES to sex! The Guerilla Girls are tackling the Art World. Naomi Wolf's *The Beauty Myth* is ready to launch. The first woman, Sandra Day O'Connor, is nominated to the Supreme Court. Sally Ride becomes the first woman in space literally defying the gravity of centuries worth of sexual politics.*

And me.

- Julia pg. 6 – 7



Justine Clarke. Photo: Prudence Upton

THEMES & IDEAS

GENDER AND POLITICS IN JULIA

The Australian Commonwealth Government was established on 1 January 1901. It was modeled on the British Parliament, which, like Australian State Governments, had been part of the process of imposing British colonial power in Australia. Meeting in Melbourne and Sydney until the first Parliament House in Canberra could be built, the institution itself reflected the values of the invading power.

The British parliamentary system arose over a period of one thousand years as a result of the practical needs of running England, challenges to the authority of the monarch, and the ongoing desire of all British people to be represented. Its origins are European, hierarchical and patriarchal – all of which were inherited by the newly established Australian Commonwealth Government in 1901.

One of the key results of such a history is that the masculine nature of the Australian Parliament is concealed behind the assumption of normality. That is, the deeply masculine foundations of the institution appear to be neutral. Power is held by men, expressed by men and favours men whilst at the same time, because of its familiarity, is coded as natural, normal and expected.

The expression of political power, then, is one that is deeply rooted in male privilege, hidden by its familiarity. In parliament, this expression of political power, through the enacting of political processes, is one that is deeply misogynistic and reinforces sexist beliefs.

Australian political life, enacted and expressed in the Federal Parliament and communicated to Australians via the media, is often expressed in terms of metaphors. Metaphors enable politicians and journalists to communicate complex ideas quickly and rely on the cultural, social and historical values and contexts of the group of people to whom they are being communicated.

In Australia, there are key metaphors that are used by the media to communicate the nature of the political process. These include politics and parliament as war, violence and extreme/aggressive sports. All have implications for the way in which the Australian people understand and participate

in the political process and the gendered relations of power. Murray-Smith's opening monologue begins as follows, showing the audience how women's political participation is framed in terms hegemonic masculinity, patriarchal militarism:

“It’s October 2012. She’s been the PM for two years and four months and she’s worn down. She’s been hounded, slurred, dissected, libelled. She’s been violated over and over again by words. She’s been attacked for being too much of a woman, for not being enough of a woman. She cannot win”.
- Julia pg. 1

The metaphor of ‘playing the gender card’ and the more extreme ‘gender wars’, whilst not created by the Australian media to explicitly describe the Gillard prime ministership, was, however, co-opted and repurposed at this time, locating Gillard outside of the political process, delegitimising her leadership. Linda Trimble (2016) notes that, prior to the Gillard Government, the metaphor of a ‘gender war’ was used by the media as being a ‘war’ that was enacted upon women. It was an action, usually negative, that positioned women, and by extension women as a class, as victims or ‘casualties’ of a ‘war’ led by men, reinforcing women as outsiders or non-participants in the political process. Gillard, however, by her very presence as a woman and with an intelligent and assured leadership style, was not able to be contextualised as a victim within this metaphor and, as we note from Murray-Smith’s dialogue above, had weathered attempts to silence and sideline her. Gillard’s visible resilience brought the hidden sexism and misogyny into full view, challenging its ability to hide in plain sight.

Trimble’s (2016) research identifies that the repurposed ‘gender war’ metaphor emerged in the Australian print media one month prior to the ‘misogyny speech’ in response to the ALP’s rejection of Abbott’s conservative views on women. The Gillard Labour Government, and Gillard in particular, were reported to be playing the ‘gender card’ and inciting a ‘gender war’ to divert the nation’s interest away from the government’s performance. This inversion, reported in the media as an unjust act of ‘war’ designed to destabilise Tony Abbott, reframed Gillard’s critique a weaponised choice. The inversion of the original metaphor made

THEMES & IDEAS (cont.)

Gillard's analysis of sexism unworthy of public discussion. This narrative was located as an act of political warfare by Gillard, immediately shifting perceptions of her into a deeply masculine mode of action. The masculine nature of power and the strategies used to maintain it were now exposed for the Australian public to see.

"The Prime Minister uses gender as a shield against criticism.... and claims of sexism and misogyny as a sword against her critics".

- Julie Bishop

The international media reported Gillard's recount of her experience of sexism and misogyny very differently than the Australian media. Rather than silence Gillard's statements in the 'misogyny speech' by rendering her unworthy to speak, their response flagged a more balanced approach to the calling out of sexism and misogyny. An example can be seen in the ABC News Report from 2012:

Gillard's misogyny speech goes global - ABC News



CLASSROOM ACTIVITIES

When asking students/participants to embody characters who experience sexism, disempowerment, or oppression, encourage teachers/students/participants to:

- a. Create a tap-out mechanism (so that no student should participate in triggering scenes if they do not want to).
 - b. Debrief about experiences of intersectional oppression or disempowerment (across race, gender identity, sexuality, disability, class).
1.
 - a. Working as a class, brainstorm contemporary political leaders from around the world, over the last 10 years, noting names and countries on the white board.
 - b. As a class, allocate the leaders to groups of approximately 4 – 5 students, whose job it is to find 2 images of each person on the class list and print them for the rest of the class.
 - c. Place all of the collected images together in the centre of the room in a 'Museum of Images'.
 - d. Brainstorm the similarities and differences in the images and note the thoughts of the class on the board.
 - e. As a class create a mind map in response to the following question;
What does political power look like?
 2.
 - a. Playwright Joanna Murray-Smith begins *Julia* with a monologue delivered by a Narrator. The Narrator sets the scene for the audience and places Prime Minister Gillard in the moments before the 'misogyny speech'. As a class, use the Narrator's monologue to create the Parliament in the classroom. This might involve student actors taking on the role of The Prime Minister, The Leader of the Opposition, The Speaker, The Clerk of the House and MPs from both sides of the political divide. As a class, research the placement of the clocks in the Parliament and place them in position.
 - b. Once the geography of The House of Representatives is clear, read the script again for symbols of power and

THEMES & IDEAS (cont.)

authority. These symbols could be representative of Australia's coloniality, for example the Coat of Arms. These symbols could also represent gendered power. As part of this process, the class might discuss the symbolic nature of sound, proxemics and costume that is interwoven into Murray-Smith's writing.

- c. As a class, research the ratio of women to men in both the Gillard Government and in Abbot's Opposition in 2012. Collaboratively find ways of representing these numbers in the space. Students might find ties to represent men, and women's jackets to represent women but there might be other creative ways to represent these statistics.
- d. Analyse what can be seen by this recreation of The House of Representatives.
- e. Discuss with the student actors in role as The Prime Minister, The Leader of the Opposition, The Speaker, The Clerk of the House and MPs from both sides of politics how this might impact on your experience in the House.
- f. The student actor in the role as Julia could deliver the following extract from page 1 of Murray-Smith's text.

"She stands on the floor of the Chamber.....

It's October 2012. She's been the PM for two years and four months and she's worn down. She's been hounded, slurred, dissected, libelled. She's been violated over and over again by words. She's been attacked for being too much of a woman, for not being enough of a woman. She cannot win".

- Julia pg. 1

- g. As a class, evaluate the impact of gendered notions of power and authority on the person of Gillard as she speaks, using the following questions;
 - How might the gendered nature of the House of Representatives impact on the way she sees herself in this moment?
 - How might the sounds that she can hear (bells ringing, jeering, talking) impact on her?
 - The Element of Drama: Contrast is used by Murray-Smith at the end of the monologue when the jeering

and bells fade to silence. What impact might that have on the Parliament? On the audience?

- How might Prime Minister Gillard be feeling in this situation? As a class, and using the answers from the discussion above, evaluate the way in which Gillard's power and authority as prime minister signifies at this moment. How does the circularity of the narrative change this at the end of the play?

IDENTITY, GENDER AND POWER IN JULIA

Joanna Murray-Smith's script explores the imagined inner world of Julia Gillard, the experience of an Australian woman thrust into political power. The space created by Murray-Smith is not a literal one but rather, a psychological one and gestures to the issues and concerns of the play through the creation of feeling, ambience and textures. Mirrored in Renée Mulder's Set Design and Susie Henderson's Video Design, Julia's inner world is created through projected images, with nods to the outer world through Realistic props and lighting. The production moves fluidly through an imagined inner world and across the public domain.

Murray-Smith's choice to allow the audience into such an imaginative space through the use of a narrator and the character of Julia, enables a shift between the inner experience of power on an individual woman in a unique context and the pressures of the external world. The Narrator, played by the same actor as Julia, is a device that connects the individual to wider society and allows the audience to see themselves in the action, drawing in the audience both empathetically and critically. The 'Young Woman', a contemporary reimagining of the Chorus, is the embodiment of the voice of society – particularly the voices of women.

Murray-Smith's script is first and foremost a study of the fictionalised character of Julia Gillard. In the theatrical style of Realism, the development of a character relies on the complexity of the character's lived experience, memories, personality and emotional reactions. As such, Murray-Smith has explored Julia's complexity as a human being first and foremost, celebrating the ambition and success of Julia as a girl, young woman and as Australia's first female prime minister. Raised by loving and socially conscious parents, Julia's internal drive to make a

THEMES & IDEAS (cont.)

difference was supported by family and occurred within the context of an historical period in which women were reaping the rewards of the Second Wave of Feminism.

“I’m ace-ing a law degree but I’m not going to be an anonymous feminist lawyer in a city office. I’m not going to be a man only in spandex and pumps.

I’m going to be.... bigger.

I can do anything.”

- Julia pg. 7

In Western society, our understanding of our identity is, in part, related to our understanding of our sex and gender. The construction of gender categories, norms and relations is highly political, with the categories of men and women governed by rules of behaviour and signification that are rigidly enforced. Gender performance and the values about gender that are embedded within these performances are one of the ways in which power structures in society are maintained and reproduced. Both women and men are expected to conform to gendered norms of behaviour, and failure to abide by these rules resulting in punishment for the offending individual whose behaviour does not sit within expectations. It is worth noting here that the institution itself is not the subject of criticism.

The Australian media plays a large part in perpetuating traditional gender norms for the Australian public, working covertly behind the notion of impartiality to reinforce binary norms of leadership and power. Traditionally, political power is assertive, ambitious, active and authoritative, and coded as masculine. Women, however, are coded as caring and democratic. The result is known as the ‘double bind’ of leadership, in which women are held to traditional masculine notions of leadership and power and on the other, by expectations of empathy and connection. Failure to enact traditional feminine notions of leadership is punished, and so is the active demonstration of male qualities.

Murray-Smith’s script and Sarah Goodes’ direction appropriates conventions of Greek Theatre to explore an individual woman’s relationship with political power. Whilst operating in a contemporary context removed from the ancient world of the gods and notions of divine punishment, Julia’s challenge to the ‘natural order’ is one that occurs through the actions of a woman with the confidence and ability to

withstand the pressures of societal punishment. Rather than punishment meted out from divine rage, however, the forces of misogyny are harnessed to humble and humiliate the individual woman, and by extension every woman, who dares to dream of equality.

Murray-Smith and Goodes have employed dramatic irony in a contemporary, secular context. Moving through time from childhood and concluding Julia’s narrative at the end of the ‘misogyny speech’ in 2012, the audience’s understanding of Gillard’s ultimate humiliation in 2013 when losing the leadership to Kevin Rudd, frames their experience of Gillard’s speech and moment of triumph the cost of leadership.

Additionally, the dramatic irony is heightened throughout, with Julia’s repetition of the question:

Can I be that any more?

And if I can’t, what exactly have I lost and is it worth it?

- Julia pg. 22

and

Was this the price?

- Julia pg. 36

Fused with Realism and the conventions of Ancient Greek Theatre are both Roman and Shakespearean motifs about the expression of power, particularly by women. These motifs express the societal constructions of ‘unnatural’ behaviour of ambitious and capable women, who seek their own elevation beyond what is considered by society as the ‘natural’ place for a woman to express political power. These traditional cultural categories are gendered and include archetypes of ‘The Wife’, ‘The Mother’ and the ‘Deputy Prime Minister’. These archetypes suggest an indirect role in the expression of power by women as being appropriate. By using the connection to Lady Macbeth, particularly in reference to Gillard’s assumption of the leadership of the ALP after deposing the incumbent prime minister, Kevin Rudd, Murray-Smith’s script invites the audience to make connections between Lady Macbeth and the mediated character of Julia. Both are women who wanted more than society allows. Motifs of daggers, blood and murder heightened the horror of such a contravention of societal boundaries.

THEMES & IDEAS (cont.)

“Yet who would have the thought the old man to have so much blood in him?”

- *Macbeth* Act 5. Sc. 1 and *Julia* pg. 25

Murray-Smith and Director Sarah Goodes, however, use the Element of Drama: Contrast to challenge these boundaries, as well as the shift between the heightened poetic language of Shakespeare, the actor’s vocal skills, a beat change and lighting states, to explore the ordinary reality of politics behind Julia’s choice – behaviour that has been long exhibited by ambitious men over history.

But – so you know –

If we must dip our oars in blood as we sail into the future,

Swish through its viscous crimson tide,

To get where we must go,

We will do so.

We will steer that vessel,

Blood dripping from its hull,

Beach it,

And delete the voyage from memory.

- *Macbeth* Act. 3, Sc. 4

Beat. Light change.

The 27th and first female Prime

Minister of Australia. Sworn in by

the first female Governor General.

Two Chicks.

- *Julia* pg. 24

CLASSROOM ACTIVITIES

When asking students/participants to embody characters who experience sexism, disempowerment, or oppression, encourage teachers/students/participants to:

- a. Create a tap-out mechanism (so that no student should participate in triggering scenes if they do not want to).
 - b. Debrief about experiences of intersectional oppression or disempowerment (across race, gender identity, sexuality, disability, class).
1. a. Working as a class, brainstorm words that are about power and note them on the white board. Once

the list has been completed, break into groups of approximately 4 – 5 students. Each group is tasked with allocating the words that have been generated by the class according to whether they felt each word was associated more with attributes that were applicable to men, women or are neutral words. Once completed, each group should share which words they felt were more likely to be associated with men and masculinity, which words they felt were more likely to be associated with women, and words that they felt were neutral.

- b. In the same groups, ask the students to create two freeze frames. One freeze frame should present an image of the more masculine group of words, the other freeze frame should present an image of the more feminine group of words.
 - c. As a class, evaluate the freeze frames. What do they tell us about how we as a society understand identity, gender and power?
2. Murray-Smith’s script uses direct quotes from Julia Gillard’s examples of misogynistic terms in her speech. These include:
 - Ditch the Witch (pg. 53)
 - (Making an) ‘honest woman of herself’ (pg. 53)
 - Ju-liar..... Bob Brown’s Bitch (The sign referenced on pg. 53)
 - “Unfit for leadership because she was deliberately barren”. (pg. 34)
 - “Must have died of shame”... (pg. 42)
 - a. Working in groups, students work together to research one of the expressions above including its definition, its intent when spoken and cultural context. Each group presents their findings to the class.
 - b. Working together as a class, discuss the following questions:
 - What is the message being sent to the electorate?
 - Evaluate the impact of this message on the electorate.
 - Evaluate the impact of this message on Julia Gillard.

THEMES & IDEAS (cont.)

- Evaluate the impact of this message on young, politically minded women.
3. a. Working in pairs, allocate pages of the script to the class so that the entire class has covered the work. Ask each pair to read their section of the script and note how often the character of Julia is told to be quiet or silent, even if she is addressing herself. As the class reports on their findings, ensure that the numbers are written on the whiteboard for the class to discuss using the following questions:
- Who tells the character of Julia Gillard to be quiet?
 - Why might they do that?
 - Why does Gillard tell herself to keep silent?
- b. Working in groups of approximately 4 – 5 students, allocate each group a political institution that is important in Australian society. As a group, take on the role of the institution and devise a 60 second performance that presents the reasons why Julia's silence about sexism and misogyny might be in the institution's favour.
4. Sarah Goodes' production of *Julia* is reliant on sound, lighting and video design to create the imagined inner experiences of Gillard. Lighting Designer Alexander Berlage, Composer & Sound Designer Steve Francis and Video Designer Susie Henderson are key to creating the

experience of the pressure on Gillard for the audience as they move between her imagined experience of the public and private domains.

- a. As a class, brainstorm the remembered images that Video Designer Susie Henderson used to express the imagined inner workings of Gillard's mind. Arrange these images in groups to reflect the emotions that the character experiences when faced with Stanislavskian obstacles to achieving her intention. These might include pressure, frustration, sadness and grief.
- b. Working in groups of approximately 4 – 5 students, collaborate to develop your own suite of images that you might use to add to Henderson's.
- c. In the same groups, collaborate to find a contemporary soundtrack to complement the images that have been chosen. Where possible, the group could try to avoid a soundtrack that uses lyrics. As a group, ensure that your decision is grounded in Murray-Smith's text.
- d. Sound Designer Steve Francis has used the motif of the parliamentary bells to create a sense of tension in the performance of *Julia*. Working in the same groups, find two other sound effects that are appropriate for the text. As a group, ensure that your decision is grounded in Murray-Smith's text.
- e. Each group can reveal their images to the class with their sound design choices played over the top.
- f. As a class, evaluate the choices of each group using the following questions:
- What was effective about the additional images?
 - What was effective about showing the images with sound?
 - What extra understanding did you gain from this workshop about identity, gender and politics? Justify your thoughts with theatrical evidence from the workshop.



Justine Clarke and Jessica Bentley. Photo: Prudence Upton

THEMES & IDEAS (cont.)

THE POLITICS OF DISGUST

“You’ve got a big arse, Julia.... What I want her to do is get rid of those bloody jackets” Germaine Greer

- Julia pg. 32

Theorists including Sara Ahmed (2004) and Foucault (1995) have noted that women’s lived experience of their bodies has reframed how we understand the ways in which the human body is disciplined, controlled and regulated in order to maintain power structures in society. Manne (2018), in her work on misogyny as a disciplinary force used against women to keep them contained within “appropriate” roles in society, argues punishment of women’s bodies occurs in diverse ways and using diverse strategies, from subtle messages from individuals, messages from the media, public humiliation, to rape and murder. Manne argues that the ultimate goal of these strategies is to silence and contain within sexist gender boundaries. Fahs (2017) notes that the emotion of disgust is a particularly strong regulatory emotion that makes space for moral judgements to be formed and enacted on women’s bodies, generating shame to stigmatise and humiliate. Fahs’ research points to several areas in which women’s bodies are regulated through the deployment of disgust, including constructions of desirable weight and body type and the intense emotion directed towards female body and pubic hair.

“Julia Kentucky Fried Quail – small breasts, huge thighs and a big red box....”

- Julia pg. 35

Freya Jansens (2019) in her analysis of media trends between 2010 – 2015 notes that with the appointment of Australia’s first female prime minister in 2010, there was a significant upswing in the attention paid toward the appearance of female politicians of all political persuasions. This analysis was mediated through the discourse of dressing ‘appropriately’ for the workplace, which in this case, was the Australian parliament. The media’s focus on Gillard’s clothing and the body that her clothes were covering, can be seen as a misogynistic attempt to silence her through the evocation of bodily disgust. Designed to generate shame in Gillard, and encourage her to conform to traditional understandings of femininity, her treatment was relentless.

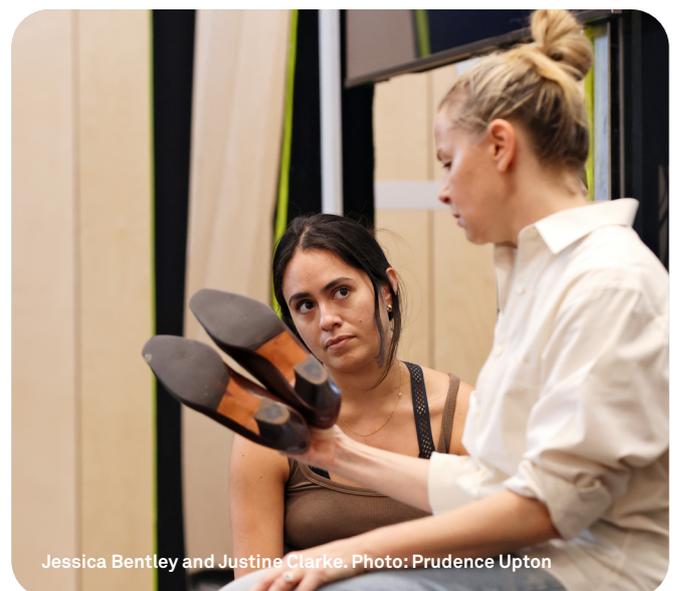
Clothing acts as a barrier between the individual body and wider society and communicates understandings about power structures including gender, class and age. Aside from the media’s focus on the bright colours worn by women of all political persuasions in parliament, one of the key criticisms of Gillard was the cut and shape of her clothing. Part of the disciplinary process for women in power is the way in which clothing is expected both to constrain and conceal the female body. Importantly, the more conservative and formal the context, the greater the restraint and concealment is required. The focus on Gillard’s hips, bottom and neckline, all sites of the signification of femininity, can be seen as a reaction to the visibility of women in a workplace that has traditionally signified as masculine.

“Having to raise Ms Gillard’s ill-fitting top in one shot in order to control the reputational dangers of prime-ministerial cleavage... instead of being ‘sexed up’, she has been ‘sexed down’.

- C. Williams (2010)

“I don’t think it’s appropriate for a Prime Minister to be showing her cleavage in Parliament. It’s not something I want to see. It is inappropriate to be in Parliament, it is disrespectful to yourself and to the Australian community and to the parliament to present yourself in a manner that is unprofessional”.

- G. Collier (2013)



Jessica Bentley and Justine Clarke. Photo: Prudence Upton

THEMES & IDEAS (cont.)

CLASSROOM ACTIVITIES

When asking students/participants to embody characters who experience sexism, disempowerment, or oppression, encourage teachers/students/participants to:

- a. Create a tap-out mechanism (so that no student should participate in triggering scenes if they do not want to).
 - b. Debrief about experiences of intersectional oppression or disempowerment (across race, gender identity, sexuality, disability, class).
1.
 - a. Sit in a class circle. Place images of men and women in different clothing in the centre of the circle. Suggestions could include corporate suits, tuxedos, collared shirts, long trousers and shorts and a T-shirt for men. Images of women's clothing could include corporate suits, 'High Street' fashion including dresses from Country Road/Witchery, sun dresses and shorts and T-shirts. Alongside those images, include some examples of places that people might congregate. These could include church, an office, a cafe, a visit to Parliament House or attending court.
 - b. Ask the class to decide, without the teacher's input, what clothes might be appropriate for the places that have been provided and provide a reason for the choice. Once the class has made their decisions, collectively present their thinking to their teacher. The teacher, after having listened to the conversation amongst the students might ask the following questions:
 - Were there any decisions made that you all agreed on? Why?
 - Was there any disagreement about the decisions taken by the class? Why?
 - If you disagreed with a decision made by the group, how would you change it and why?
 - c. As a class, explore the idea of "dressing appropriately for the occasion". Questions to be considered might include:
 - What does this mean?
 - Why do we have this idea in society?
 - Who decides what is appropriate for an occasion?
 - What values does this reflect?
2. The images below are designed by Renée Mulder and they have been designed to evoke a sense of Julia Gillard but also to reflect the colours and shapes of the clothing that female politicians wear in Parliament.
 - a. As a class, brainstorm the interesting features of these costumes, with particular reference to colour and shape.
 - b. Ask students to pose some theories as to why the colour and shape of each look is the way that it is.



Photo: Renée Mulder

THEMES & IDEAS (cont.)

A NATIONAL CONVERSATION

Australian society and, more specifically, Australian political culture, is a product of its history and context. Holland and Wright (2017) have noted that Australia's self image is built on a tradition of gender and racial difference, sexism and misogyny. Intertwined narratives around mateship, the ANZAC tradition and notions of the 'larrikin' and the 'ocker' all celebrate working class, masculine qualities, which over the 20th Century, became representative of everyday Australians. These cultural tropes, then, are embedded with a sense of mateship which demonstrates what Chipperfield (2001) calls "... a touch of good-hearted sexism". Politicians, traditionally men, have appropriated and signified these characteristics as being those of a good leader, conflating gender, power and a sense of national identity. Prime Minister Gillard, a woman, came to leadership with two narratives – gender and national identity – working in the national consciousness.

In this context, Gillard's 'misogyny speech' brought into focus the underlying values that many Australians had not considered up until 2012. For the first time, a masculine institution built on a gendered sense of national identity, was presented in a different light to the Australian people. Filtered through the media who, in the main, were complicit in perpetuating such narratives, the response of Australian society was one of distaste and, perhaps, a lack of societal awareness of how deeply ingrained and unchallenged these narratives have been in Australia.

"Gillard's.... "female fans should savour their girl's take-down of Abbott because I suspect she will come to regret drawing such a nasty caricature of a man who resembles millions of Australian men"
- Campbell (2012)

Joanna Murray-Smith's *Julia* was written ten years after Gillard's 'misogyny speech'. As such, it allows the audience to consider the values embedded in the context of the period whilst at the same time encouraging contemporary audiences to take stock of their own. Playwright Murray-Smith and Director Sarah Goodes have used the device of the 'Young Woman' archetype to explore the current conversation in Australian society about gender and

misogyny in a way that distances the discussion from personalised experiences. Physically representing the generations that have come after Gillard's, the role of the 'Young Woman' is a physical reminder that Australia's first female prime minister has led the way for others through the difficulties of gendered notions of power. Director Goodes' choice to conclude the production with a digital representation of young people, projected onto the set, is another visual metaphor that represents change.

The exploration of the character of Julia has also allowed the creative team to explore the seismic changes in the national conversation about women. The traditional narrative, brought to our attention at the beginning of the production in the conversation between Julia and her mother and challenged by Gillard's activism and ambition in the 1980s, resolves itself for the character of Julia at the end of the 'misogyny speech'. A watershed moment for Australians that at the time appeared to be a failure for Gillard, the playwright's choice to end the character's journey at this moment allows the audience to see, as Gillard did, that society was changing. As Maley (2013) wrote:

"Gillard stood at the centre of a national conversation about sexism, and she was very conscious of that. How could she not be? We were constantly reminding her of it. What was extraordinary was how she was blamed for inspiring a sexism debate, by sheer dint of her existence"

CLASSROOM ACTIVITIES

- a. The clips below are a selection of the ways in which Gillard's 'misogyny speech' has passed into popular culture. As a class, watch the clips below and consider the following questions:
 - How do you respond to these clips? Why?
 - Why do you think people have decided to create these clips?
 - What does it say about the Australian conversation regarding gender?

Julia Gillard Speech TikTok – YouTube

"Not Now, Not Ever!" (Gillard Misogyny Speech)

The Bad Thing – Julia's Misogyny Speech

THE ELEMENTS OF PRODUCTION

SET DESIGN

Set Designer Renée Mulder has used various inspirational references to create a shared understanding of Julia Gillard's interior space. The work of video artist Pipilotti Rist is an evocative entry into the inner workings of Gillard's inner world. Rist's work *Ever is Over All* (1997) in which a woman, in a hopeful gesture, smashes the glass of a car window with beautiful long stemmed flowers. Occurring in an inner city street, this image suggests the power of feminine anger; able to change the world through the beauty of its expression.

Pipilotti Rist. *Ever Is Over All*. 1997 | MoMA

In addition, the work of choreographer Emmanuelle Hunyh, interested in the relationship dance, architecture, light, space and ikebana (Japanese Flower Arrangement) has been influential in exploring the creation of psychological space for Julia Gillard. Gillard's desire to support and develop future generations of women in the political arena is a beautiful gesture in which space is made for women to be unashamedly themselves.

Mulder's Set Model Box envisions a transformational space that reflects Gillard's psychological world as well as the material world in which Gillard lived. Mulder's design shows a mostly black space, with two 6m x 3m screens upon which images are projected. Made of glass, the screens also allow reflections to be created by the use of Alex Berlage's lighting design.. The reflective nature of glass works to communicate the intense pressure felt by Gillard as she is watched, observed and commented upon by those outside of herself. Additionally, the actor in the space is able to look at herself, amplifying the experience of being watched by wider society. The audience, also able to watch the reflections encourages the audience to view themselves as part of the narrative and, perhaps consider their own culpability in this period of Australian history.

The final video will be of young people slowly emerging and joining each other in the light. The projections, designed by Susie Henderson, include juxtaposed images and video.

The floor of the model box has green carpet to reflect the green of the House of Representatives in Parliament and, set against the black floor of the performance space suggests

the limits of the political space for Gillard, and by extension, women more broadly. The space itself will be minimal, with place, time and situation created by props that can be wheeled throughout the space. These will include swivel chairs to reflect the prime minister's chair in the House of Representatives, a kitchen stool from the 1960s, gardening tools and a trolley with microphones to represent the media.

The top, or ceiling of the space, has a large, black tubular shape in it, in which light will be used to create atmosphere that represents Gillard's feelings of isolation and interrogation. The circular shape will be suggestive of a megaphone and represents the media. The inner tube of the circular shape, painted white, has also been designed with an uneven, rough texture. This is suggestive of the ugliness and power of the oppressive weight of leadership on the prime minister.

COSTUME DESIGN

Renée Mulder's costume design vision is to create a contemporary and casual image of Julia Gillard, without falling into a direct impersonation of her aesthetic. A transformational use of jackets and shoes will indicate the passing of time and change of situation.



BIBLIOGRAPHY

BOOKS

Manne, K. (2018) *Down Girl: The Logic of Misogyny*. Oxford University Press, New York.

Ryan, M.K and Zehnter, M.K (2022) *Sexism Today: Tools in the Patriarchy's Toolbox* in *Not Now, Not Ever: Ten Years on from the Misogyny Speech*. Gillard, J.E (ed) 2022.

JOURNAL ARTICLES

Jansens, F. (2019) *Suit of Power: Fashion, Politics and Hegemonic Masculinity in Australia*. Australian Journal of Political Science. Vol. 54, No. 2. Routledge Group (202 – 218)

Trimble, L. (2016) *Julia Gillard and the Gender Wars*. Politics & Gender, 12 (2016): Cambridge University Press (296 – 316)

Williams, C. (2010) Sexed-down PM is a *Little Overexposed: Opinion and Analysis*. Newcastle Herald, August 3.

DIGITAL RESOURCES

ABC News (2012) *Gillard's Misogyny Speech Goes Viral*, ABC News, 11 October 2012

[Gillard's misogyny speech goes global - ABC News](#)
Accessed 16 February 2023

Calcutt, B. (Adapted and Performed)
[The Bad Thing - Julia's Misogyny Speech](#) YouTube
Accessed 17 February 2023

Chipperfield, M. *Ockers Against Wowsers stand up for their Skimpies*, Daily Telegraph, 4 February 2001
<https://www.telegraph.co.uk/news/worldnews/australiaandthepacific/australia/1321069/Ockers-against-wowsers-stand-up-for-their-skimpies.html>
Accessed 8/2/2023

G. Collier (2013) *ABC National: Outsiders*, ABC RN, interviewed by Jonathan Green, June 16

Davidson, R. Conducted by Gordon Hamilton
["Not Now, Not Ever!" \(Gillard Misogyny Speech\) The Australian Voices](#). YouTube
Accessed 17 February 2023

Fliton, D. and Peating, S. (2012) *John Gillard, Father who Inspired a PM, Dies*. Sydney Morning Herald. 9 September 2012
[John Gillard, father who inspired a PM, dies](#)
Accessed 17 February 2023

Gillard, J.E. (2012) 'Misogyny Speech; Julia Gillard's 'misogyny speech' in full (2012) | ABC News YouTube
Accessed 17 February 2023

Harmon, S. and Siddeek, A. *It took on a life of its own: the story behind the Julia Gillard's Misogyny Speech*. The Guardian, 7 February 2020
['It took on a life of its own': the story behind Julia Gillard's misogyny speech](#)
Accessed: 15 February 2023

Huynh, E. (2021) *Dance Reflections*. Van Cleef and Arpels
[Emmanuelle Huynh | Dance Reflections by Van Cleef & Arpels](#)
Accessed: 15 December 2022

Julie Bishop: The Loyal Girl. West Australian, 1 December 2009
<https://thewest.com.au/news/wa/julie-bishop-the-loyal-girl-ng-ya-228850>
Accessed 8/2/2023

Maley, J. *She held us up to the mirror - do you like what you saw?* Sydney Morning Herald, 29 June 2013
<https://www.smh.com.au/politics/federal/she-held-us-up-to-the-mirror-do-you-like-what-you-saw-20130628-2p2cn.html>
Accessed 8/2/2023

Rist, P (2019)
[Pipilotti Rist Interview: Freeing the Wonderlight](#)
Camera: Jakob Solbakken
Edited by: Roxanne Bagheshirin Lærkesen
Produced by: Christian Lund
Copyright: Louisiana Channel, Louisiana Museum of Modern Art, 2019
Accessed 15 December 2022

Rist, P. (1997) *Ever is Overall*.
[Pipilotti Rist. Ever Is Over All. 1997 | MoMA](#)
Accessed: 15 December 2022

Parliamentary Education Office. *The Federation of Australia. The Federation of Australia - Parliamentary Education Office*
Accessed: 1 February 2023

Parliament of Australia. *About Parliament - Parliament of Australia*.
[About Parliament - Parliament of Australia](#)
Accessed: 1 February 2023

BIBLIOGRAPHY (cont.)

UK Parliament. *The Evolution of Parliament*.

[The evolution of Parliament](#)

Accessed 3 February 2023

[@misspicko5191](#)

[Julia Gillard Speech TikTok - YouTube](#) YouTube

Accessed: 17 February 2023